

## COMPARISON OF THE ITALIAN AND GERMAN METHOD OF SINGING.

In a recent issue of *Werner's Voice Magazine*, Mr. Frederic W. Kunkel, on record some of his observations in regard to the Italian and German ideals of singing. Having spent considerable time the past season among the music students and teachers of both countries, Mr. Root's remarks make profitable reading for vocalists in general. He says:

The individual teachers of any country are too diverse in their theory and practice of voice-training to allow the adjective of nationality to apply to their aggregate efforts. The German teachers do not approve of each other, whereas the idea of a national method involves some degree of unanimity on the part of its professors. The Italian teachers are too free with the epithet *cane* in connection with their *conferres* to admit of the idea that there is an Italian method, unless it consists in principal use of the Italian language and the music of Italian operas.

The idea that in one country the voice is likely to be well trained, and that in another it is likely to be ruined, is all wrong. In one country just as much as in another the pupil may fall into good hands or into incompetent ones; may follow a successful or an unsuccessful plan of vocal training, whether it be labelled "German method," "Italian method," or whatever. But there is one potent force which is distinctly national, and which is sure to exercise a strong influence on the pupil in either Germany or Italy, and that is the taste of the public, the national ideal. In these two countries the ideals are very different, following naturally the contrasting characteristics of the two peoples. In vocal music the one is for great demonstrativeness of expression, with incessant tremolo, exaggerated points in technical execution—the hold, the portamento, etc.—and for the utmost extremes of compass; while the other is for greater reserve in expression, a steady tone of voice, and more moderate compass. The one has little regard for any music but that designed for the opera, while the other exalts the *Lied*. The one ideal inclines to predominant emotionality, and the other to intellectuality. Both have their advantages and their defects. Emotionality gives naturally a better quality to the voice than intellectuality, and the Italian taste in tone-quality is decidedly better than the German. The Italian language favors tone-quality more than the German, as is generally admitted; but the main cause for the difference in tone-quality which one observes between the singers of Germany and of Italy is, as it seems to me, in the different language of the two peoples, race differences, which cause them to differ in their ideals.

I do not wish to imply that I do not find as beautiful voices in Germany as in Italy. At operas and concerts one often hears these; and the speech one

casually overhears on the streets and elsewhere is often remarkable for the deepheated richness of tone; and among the women for the sweet, sympathetic sound of the inflections. I think Jerome K. Root is quite right in the tribute he pays to the voices of German women in "The Diary of a Pilgrimage," quoting Dr. Oliver Wendell Holmes to the same effect, "pure, clear, deep, full of soft, caressing tenderness," is none too strong.

But, in spite of natural advantages which they possess, it is certain that in ideals of singing—the German—below the Italians. Possibly they exact less in this regard for the reason that they expect more in other particulars. I have heard song recitals given by singers whose voices were hard, harsh, dry, or even false at times; and yet the audience would sit the performance out, applauding heartily, encoring all they could, and at last retiring reluctantly. The singer's intellectuality—selection of manner, and evident mastery of the music—pleased them so much that they cheerfully dispensed with sensitive beauty of tone. The best teacher of tone-production that I encountered in Germany, a really fine teacher, whose pupils sing well, himself gave examples of tones which he considered to be better tones according to the Italian standard, but he did not like them, and only gave them occasionally as examples of the wrong sound!

The speaking tone of the Italians, as one commonly hears it, is not pleasant. Some get the idea for this reason that the Italian language is a harsh one. But their singing-tone must be good. Nothing will be accepted by the public. Within the past month I have heard the singers of four different Italian opera-houses without hearing a voice in a tone, generally strikingly so. They all, without exception, had the tremolo, most of them to the extent that one must infer, not hear, what pitch is intended; and they exemplified the other faults of execution consequent upon over-wrought, unbalanced emotionality. I find, therefore, the one pre-eminent excellence of the Italian ideal to regard tone-quality. If a student could concentrate on this, and avoid certain other things, Italy would do well for him. But the exaggerations of execution and distortions of sentiment are in the air, and pupils catch them, even though they have percept to the contrary. I have heard the lessons of the vocal class at the Conservatory here in Milan, about twenty-five young people working for a career; and I have also heard the work of some teachers outside of the Conservatory. Most of the professors deprecate the exaggeration of the tremolo, at least, and try to have their pupils avoid it. But one of these told me that not only the pupils desire it, but it is sometimes sanctioned even by composers whose music is sung, on the ground that with a tremolo the voice can better be heard above the orchestra.

In Germany one highly enjoyable, and in every way commendable, music institution is the "Lieder Abend," or "Song Recital" as it is called in America, where it is also fully appreciated. The German *Lied* with its delightful *Intimität*, and also the English and American songs, with their pure, sincere sentiment, are among the best means of popularizing music. Much of the best musical inspiration that has ever descended on composers is found in these songs. All shades of sentiment, from a lively lullaby of Franz or Brahms, to the intense dramatic sentiment of certain songs by Schubert and Schumann and the Loewe ballads, are found in this song-repertoire. There is no stimulus that I am aware of to find in Italy toward the promotion of this form of activity among professional vocalists. Everything tends toward the opera—opera given in the style which the Italian public loves, a style which, in some important respects, is unpopular in America. On five Milan concert programmes now before me, the vocal numbers are all operatic arias.

In the many lessons that I have heard given by the teachers here in and out of the Conservatory, I have heard a continual succession of operatic arias saved, varied only by two songs, one by Schubert and one by Schumann. Fetti and Denza, for example, are not used at all at the Conservatory. A student of anything is like a chameleon—he assumes the color of the ground he locates upon. A student of singing may be quite unconscious that he is adopting the ideals of the country he studies in; but according to where he locates he acquires his or that aim, often very diverse, regarding many things. He adopts this or that ideal of expression, execution, and tone-quality, this or that taste as to the different styles of music, and hence, a style which, in some regard, the uses he will make of his attainments.

I think the ideals of Germany are, on the whole, more nearly those of the United States than those of Italy. Yet Italy has its advantages. An ideal carefully compounded from the two would be just the thing. I don't think that students are often able to do this for themselves, so that ambition standards of different countries, those excellences which it is desirable to adopt, avoiding the undesirable items. If one came to me for advice as to what to do, I should reply unhesitatingly that I had better think it over!

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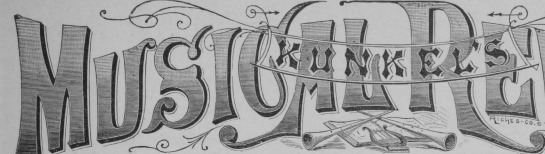
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## MME. FURSCH-MADI DEAD.

Emma Fursch-Madi, the noted opera singer, died at Warrenville, Somerset Co., N. J., of cancer of the stomach, from which she had been suffering for the last six months. Mme. Fursch-Madi was born at the small town of Bayonne on the French-German frontier. Her father discovered her talent and advanced her musical education, sending her to the Paris Conservatory. Her dramatic-soprano voice attracted immediate attention, and Fasloup, the great symphonic concert master of Paris, engaged her within a year to sing with his orchestra. She obtained success in "Robert le Diable," "Huguenots," and "Frischetsch," and won fame in France. She came to America in 1883, wearing the knob of purple ribbon of an officer of the National Academy of France, a decoration seldom conferred on a woman. She came as dramatic soprano of Abbey's grand opera company, which dedicated the Metropolitan Opera House. Her best roles were Aida, in Leonora in "Trovatore," Solika in "L'Africaine," Donna Anna in "Don Giovanni," and Ortrud in "Lohengrin." She also sang "Robert le Diable," "Huguenots," and "Frischetsch." She also sang with the American Opera company and with the Locke Opera company. Mme. Fursch-Madi's last public appearance was as Ortrud in "Lohengrin," at the Metropolitan Opera House. Mme. Fursch-Madi was about fifty years of age and was married three times. Her third husband, a son by the first marriage, and a daughter by the second marriage, survive her. Fursch-Madi, the famous opera singer, whom Verdi chose to sing the title role in "Aida," died in the depth of poverty. The news of her death, says the New York Sunday Sun, was a shock to those who had known her in the days of her triumph, accompanied as it was with a partial triumph of the straits to which she had been reduced. She died almost alone in the bare room of a cabin which is buried in the woods covering Bethel mountain, New Jersey. She was buried in a Catholic graveyard in Plainfield, and her body will rest in an unmarked grave unless some of her old associates contribute to a fund for a headstone.

Her funeral was pathetic. Not one of the legion of her former friends was present. Some were out of town and others too busy to attend. Many had forgotten her. During the last opera season she sang Ortrud in "Lohengrin" with Mabel and La Salle. So few were present as farmers that a hack-driver, a machinist, and a reporter were called on to act as pall bearers with her husband, her son and Victor Clamido, the tenor.

There were only twenty-nine persons in the church to hear the last mass said for Mme. Fursch-Madi, the dead. Many times that number have often been turned away from the doors of the opera house because they could not secure seats to hear her sing.

## SOUSA ON FOLK SONGS.

Fletcher, of Aytoun, said "he heard not who made the laws of the nation if he could write the songs." Mr. Sousa, in talking over the folk songs of various nations with a *Republic* reporter one night at the Exposition, said: "One of the best signs that America possesses typical music is the fact that some of its leading composers are beginning to make use of the little ballads that hold a place in the hearts of the American people." The "Swanee River," "Old Kentucky Home," "Massa's in de Col' Col' Ground," "Camptown Races," and other songs of like character are being constantly used in works of a high order. It is a well-known fact that men like Dvorak, Brahms, Grieg, and lesser lights of the Old World, have found a wealth of melody in the folk songs of their country, and have reproduced them in suitable form for the classic stage.

"Nothing pleases me more," said Mr. Sousa, "than to see composers whose original works command the attention of the musical public—men, for instance, like Charles Kunkel—take the homely little songs of the sweetest singer that America, if not the world, has produced—Stephen Foster—and turn melody into form for the concert stage. It pleases me because I said some years ago I believed that within fifty years America would dominate the musical world, when composers of our country, such as he has introduced into his latest popular piece, 'Ho-de-Wa,' imagine that they have found that kernel, what a sturdy oak will grow in the years to come. Altogether, America has no need to feel worried over its musical future. It had occasion, a few days ago, to see a composition of a young St. Louisian, Louis Conrath—no less a work than a concerto for piano and orchestra—that will in its class among the master works of its kind unless my judgment is all at sea. This is only one of several instances that have come under my observation of the rapid strides that are being made in purely creative work in this country."

## CHARLES R. POPE AT THE HELM.

The Popular Manager Will Secure the Best Musical Attractions for the St. Louis Public.

Mr. Charles R. Pope, the founder of Pope's Theatre, and for many years identified with theatrical affairs in St. Louis, both as actor and manager, has returned from Toronto, Canada, where he represented the United States as consul.

We learn with pleasure that Mr. Pope has again entered a field for which his ability and experience gave him the highest advantages. Mr. Pope has already secured a large subscription from our leading citizens, and proposes to give them literary and musical entertainment of the best character. The "Pope Course" is to begin in our noble Music Hall, and will open about the middle of November. The "Course" will embrace five (5) entertainments to be given once a month. Each subscriber receives three tickets which includes first choice of reserved seats, for each entertainment, making 15 tickets for the course, for the sum of \$12.50. Mr. Pope has secured for his first attraction the Great Southern orator, General John B. Gordon, Senator of the United States from Georgia. This artist is one of the most eloquent and magnetic speakers of the day. His subject is "The Last Days of the Confederacy," and is said to electrify his audience, no matter what their political affiliations.

In December, Mr. Pope will give us the world's greatest violin virtuoso, the renowned Ysaye, who is now in New York in November, and we will doubtless create as great a furor as Paderewski.

We wish Mr. Pope the greatest success in his enterprise, for certainly he has taken a successful issue. The musical public in particular will be grateful for his interest in their behalf.

Miss Lala Kunkel, the popular young violinist, will be given a benefit concert October 16, at the Germania Theatre. A magnificent programme will be gotten up, and will offer numbers by the leading musical talent of the city. Miss Kunkel is not, as many suppose, a daughter or relative of Charles or Jacob Kunkel; her father has been dead some years. She has been ably seconded in her endeavors by her teacher, Mr. O. Knaeble. It is Miss Kunkel's intention to spend several years in Europe under the best masters of the violin.

## TSCHAIKOWSKI AND BRAHMS.

Tschaikowski's first meeting with Brahms in Leipzig is contained in an extract from the Russian composer's diary which has appeared in the *Musikatisches Wochenblatt*.

"For the first time in my life I had an opportunity of meeting the most celebrated German composer of our time. Brahms is a man of medium height, very corpulent, and of sympathetic appearance. His handsome, almost shaggy, head reminds one of a good-natured, handsome, and no longer young Russian priest. Of the characteristic features of a handsome German he possesses none, and I cannot conceive why a learned ethnographer who desired to place the characteristic features of a German on the title page of his works should have selected those of Brahms. This last circumstance I discovered from Brahms after I had told him the impression which his appearance made upon me. This sympathetic softness in the lines of his face and features, the tolerably long, thin gray hair, the good gray eyes, the thick and somewhat gray beard, all remind me of a type of pure-blooded, genuine Russian with which I often meet among persons of the class to which our ecclesiastics belong."

Tschaikowski then proceeds to give his views about the works of the great German composer:

"Brahmsism has in Germany wide range. A number of influential people, musically constituted, have devoted themselves especially to the Brahms cult, and regard Brahms as the great one of the first rank, almost like Beethoven. But also in Germany there are anti-Brahmsists. However, nowhere dare Brahms remain so much a stranger as in my fatherland. His music is a decided advantage, and something dry, cold, misty, uncertain and repellent. Sense of melody, regarded from a Russian point of view, Brahms does not possess. His musical thoughts are never carried out by him to the end. Scarcely does he bring out one comprehensible melodious phrase than it is lost in the whirl of little-meaning harmonies and modulations, as though the composer had made it his special aim to be deep and unintelligible. He tears and forces the musical feeling whose needs he will never grasp. He is ashamed of the speech which the heart comprehends. When one hears him one asks one's self: 'Is Brahms deep, or does he only with apparent depth mask the poverty of his fancy?' This question will likely never be definitely settled. His style is always elevated. Never does he, like the rest of us present composers, use an outward effect of never once seeks to place in wonder or astonishment through a new and brilliant combination; equally little does one meet in him common-place or indolence. Everything is very earnest, very noble, and from appearance even independent, but there is wanting the principal thing—beauty. That is my opinion of the works of Brahms, and every one who thinks as far as I do, to me, all Russian musicians and the whole of the Russian musical public. A few years ago, when I openly expressed my opinion of Brahms, Hans von Bülow, he said: 'Wait the time will come when to you, too, the depth and beauty of Brahms's music will be manifest. Like you, I also did not nearly so much as I think do. Gradually there came to me enlightenment as to the genius of Brahms, and in your case it will be the same.' And I waited, but the enlightenment does not come."

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**Robyn and Lepere's** comic opera, "Jaacinta," so well and favorable known to St. Louis theatre-goers, is to receive a magnificent New York production. Its authors have signed a contract with Fred Whitely, the manager of the Louise Beaudet Opera Company, by the terms of which "Jaacinta" will be seen the first week in November at the Broadway theatre in New York. The conditions are very favorable to Messrs. Robyn and Lepere, their remuneration being in the shape of a liberal royalty.

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New rules have lately been issued for the Paris Conservatory of Music, according to which professors must retire at the age of 70, and must give at least three lessons a month. Classes are to be limited to ten pupils, except those of harmony, piano, and organ, which may have twelve. Pupils in singing must complete their course in four years, those in harmony and piano in five. The minimum age for admission is fixed at 18 for men and 17 for women; the maximum age for singers is 26 for men and 23 for women; for harmony 22, and for piano 18.

Campanian was a blacksmith, and Wachtel a postilion. Now we have a woodman from the forest who aspires to become a vocal star. Alois Burgstaller, who sings the part of Herich, one of the minstrel knights in "Tannhauser," at Bayreuth, was a woodchopper in upper Bavaria at twenty-three cents a day when Frau Wagner discovered him last spring. His heroic tenor voice induced her to bring him to Bayreuth, where he has been studying singing, receiving meanwhile thirty-six dollars a month for expenses until the first salary day at the theatre comes round. It is fortunate for him that he possesses a "robusto" voice.

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# SWEETHEART MINE.

3

Waltz time  $\text{♩} = 80$ .

Graves Thompson.

1. I love a lit - tle  
2. Her voice is sweet - est

1. la - - - dy, I call her sweet - heart mine .....  
2. mu - - - sic And soft - - ly breath'd her sighs .....

1555 - 4.

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1. She's like a lit - tle fai - ry With a sweet face and  
 2. Her smile is like..... the sun - shine, Sun - shine that lights her

1. form di - vine..... I meet her ev' - ry  
 2. love - ly eyes..... Her cheeks are like the

1. ev' - ing And tell her sweet tales of love.....  
 2. ro - ses, As dipp'd in the morn - ing dew.....

1..... That make her with..... me lin - ger, Be.  
 2..... Oh how I love..... this maid - en My

1. neath the stars a - bove ..... Oh! sweet - heart  
 2. lit - tle sweet - heart true ..... " " "

The first system of the musical score. The vocal line is in a soprano register, starting with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

mine, Oh! sweet - heart mine, Oh, come tell me with those  
 &c

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

eyes..... di - vine What lies in thy heart, Ah, yes! 'tis love's

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

dart, Then come, sweet - heart, thou art mine.....

The fourth system of the musical score. The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment concludes with chords in the right hand and single notes in the left hand.

Oh raise those trust - ing eyes of blue And let their love - light

glist - en through Oh raise those trust - ing eyes of blue And

I'll be true to you

# FESTAL MARCH.

3

Edgar Van Sicklen.

Moderato.  $\text{♩} = 76$ . *Risolut.*



*Con anima.*

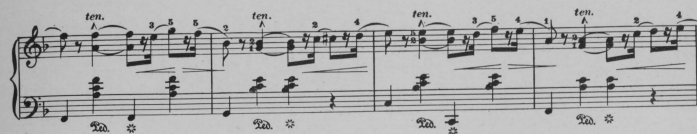


## Pomposo.

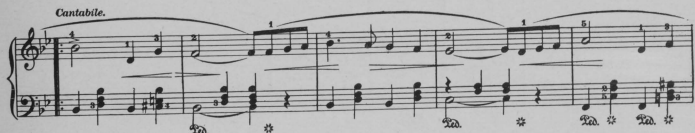
Musical score for "Pomposo" in 2/4 time. The score is written for piano (p) and forte (f) dynamics. It features a variety of musical notations, including chords, single notes, and trills. The tempo is marked "Pomposo." at the beginning. The score is divided into six systems, each with a treble and bass staff. The first system starts with a forte (f) dynamic. The second system includes a trill in the right hand. The third system features a forte (f) dynamic. The fourth system includes a trill in the right hand. The fifth system features a forte (f) dynamic. The sixth system includes a trill in the right hand. The score concludes with a final chord.

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## Cantabile.



6 Scherzando.

First system of musical notation for Scherzando. The key signature is B-flat major (two flats). The time signature is 3/4. The music is written for piano (p) and features a melody in the right hand with various ornaments and a bass line with chords. Fingerings are indicated by numbers 1-5. The system ends with a double bar line and a repeat sign.

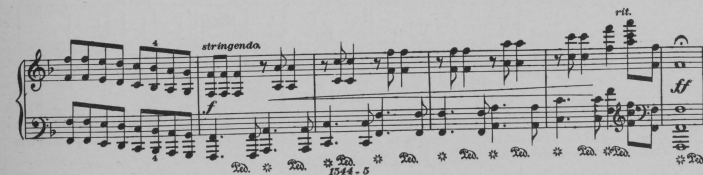
Second system of musical notation for Scherzando. The melody continues with more ornaments and a crescendo (cresc.) marking. The bass line features chords and a repeat sign. The system ends with a double bar line and a repeat sign.

Third system of musical notation for Scherzando. The melody continues with ornaments and a repeat sign. The bass line features chords and a repeat sign. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation for Scherzando. The system is divided into two parts, 1. and 2., marked with a double bar line. Part 1 is marked Cantabile. The melody continues with ornaments and a repeat sign. The bass line features chords and a repeat sign. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation for Scherzando. The melody continues with ornaments and a repeat sign. The bass line features chords and a repeat sign. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation for Scherzando. The melody continues with ornaments and a repeat sign. The bass line features chords and a repeat sign. The system ends with a double bar line and a repeat sign.

*Risolut.**Con anima.**Animato.*

# NACHTSTUECK.

As interpreted by Paderewski, Rubinstein and von Bülow.

R. Schumann. Op. 23. No. 4.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

*ad libitum.* Einfach. (With simplicity) *cantabile.* The chords to be arpeggiated as

*in the preceding measure.*

*f*

*rit.* *a tempo.*

*N.B.* Hands which cannot sustain the notes of the chord to effect after pedalling, which preserves absolute purity of harmony, must employ the pedal notation at (A)

First system of musical notation, measures 1-4. Treble and bass staves with a piano accompaniment. A 'Pedal.' line is at the bottom. Dynamics include *mf* and *f*.

Second system of musical notation, measures 5-8. Treble and bass staves. Tempo markings *rit.* and *a tempo.* are present. A 'Pedal.' line is at the bottom.

Third system of musical notation, measures 9-12. Treble and bass staves. Tempo markings *rit.*, *molto rit.*, *1. a tempo.*, and *2. molto rit.* are present. A 'Pedal.' line is at the bottom.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Tempo marking *a tempo.* is present. A 'Pedal.' line is at the bottom.

Fifth system of musical notation, measures 17-20. Treble and bass staves. A 'Pedal.' line is at the bottom.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Tempo marking *Adagio* is present. A 'Pedal.' line is at the bottom.

# AURORA.

CONCERT WALZER.  
Als Duett frei bearbeitet von  
Louis Conrath.

Secondo.

Moritz Moszkowski.

Allegro con brio.  $\text{♩} = 64$ .

Primo.

The musical score is written for piano and includes the following details:

- System 1:** Begins with a forte (*ff*) dynamic. The right hand (RH) has a melodic line with eighth notes, and the left hand (LH) has a bass line with eighth notes. A 'Primo.' marking is above the RH staff.
- System 2:** Continues the melodic and harmonic development. The RH has a more complex melodic line with triplets and sixteenth notes. The LH provides a steady accompaniment.
- System 3:** Features a 'rit.' (ritardando) marking. The RH has a melodic line with triplets. The LH has a bass line with eighth notes. A 'L.h.' marking is below the LH staff.
- System 4:** Concludes with a final cadence. The RH has a melodic line with triplets. The LH has a bass line with eighth notes.



# AURORA.

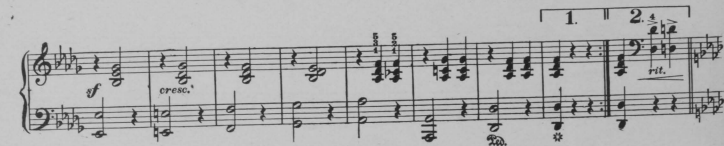
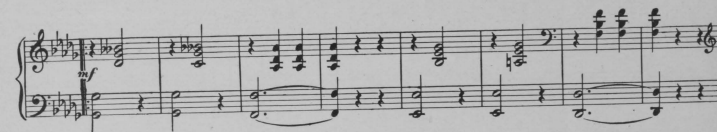
CONCERT WALZER.  
Als Duet frei bearbeitet von  
Louis Conrath.

Primo.

Moritz Moszkowski.

Allegro con brio.  $\text{♩} = 64$ .

The musical score is written for two parts, Primo and Secondo, in a key of three flats (E-flat major or C minor) and 3/4 time. The tempo is marked 'Allegro con brio' with a quarter note equal to 64 beats per minute. The score consists of five systems of staves. The first system includes dynamics of *ff* and *f*, and a first ending bracket. The second system includes a second ending bracket. The third system includes a first ending bracket. The fourth system includes a first ending bracket. The fifth system includes dynamics of *ff* and *rit.*, and a first ending bracket. The score is marked with various musical notations including slurs, ties, and fingerings.

*Cantabile.**a tempo.*

*Grazioso.*
*a tempo.*
*Scherzando.*

Cantabile. a tempo.

First system of musical notation, marked *Cantabile. a tempo.* It consists of two staves (treble and bass clef). The music features a series of chords and single notes, with a tempo marking *a tempo.* appearing above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano).

Second system of musical notation, marked *Rit. a tempo.* It consists of two staves (treble and bass clef). The music continues with a series of chords and single notes, with a tempo marking *a tempo.* appearing above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *p* (piano).

a tempo.  
Grazioso.

*rit. a tempo*

**Risoluto.**

*cresc.*

1539 - 16

First system of musical notation, piano (*p*). The system consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, mostly triads and dyads, with some rests. The lower staff is also in bass clef with the same key signature, containing a series of chords, mostly dyads and triads, with some rests. There are dynamic markings *p* and *mf* and various performance instructions like *rit.* and *acc.* scattered throughout the system.

Second system of musical notation, piano (*p*). The system consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, mostly triads and dyads, with some rests. The lower staff is also in bass clef with the same key signature, containing a series of chords, mostly dyads and triads, with some rests. There are dynamic markings *p* and *mf* and various performance instructions like *rit.* and *acc.* scattered throughout the system.

Third system of musical notation, *a tempo*. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, mostly triads and dyads, with some rests. The lower staff is in bass clef with the same key signature, containing a series of chords, mostly dyads and triads, with some rests. There are dynamic markings *f* and *mf* and various performance instructions like *rit.* and *acc.* scattered throughout the system.

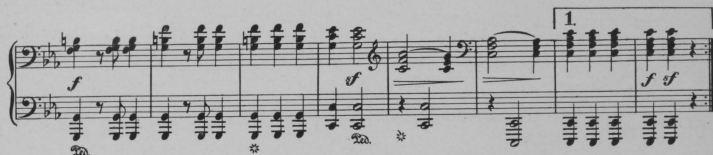
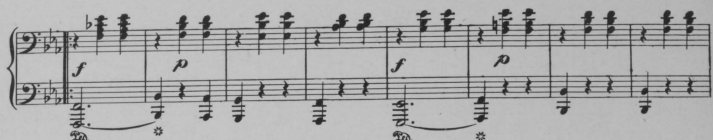
Fourth system of musical notation, *a tempo*. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, mostly triads and dyads, with some rests. The lower staff is in bass clef with the same key signature, containing a series of chords, mostly dyads and triads, with some rests. There are dynamic markings *f* and *mf* and various performance instructions like *rit.* and *acc.* scattered throughout the system.

Fifth system of musical notation, *a tempo*. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, mostly triads and dyads, with some rests. The lower staff is in bass clef with the same key signature, containing a series of chords, mostly dyads and triads, with some rests. There are dynamic markings *f* and *mf* and various performance instructions like *rit.* and *acc.* scattered throughout the system.

Sixth system of musical notation, *a tempo*. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, mostly triads and dyads, with some rests. The lower staff is in bass clef with the same key signature, containing a series of chords, mostly dyads and triads, with some rests. There are dynamic markings *f* and *mf* and various performance instructions like *rit.* and *acc.* scattered throughout the system.



This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass clef. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando) are present. The first system begins with a key signature of two flats (B-flat and E-flat). The notation includes various ornaments, slurs, and fingerings, indicating a technically demanding piece. The overall style is characteristic of Romantic-era piano music.



## Primo.

First system of musical notation for the 'Primo' part. It consists of a grand staff with two staves. The music is in 3/4 time and features a series of eighth-note patterns. Dynamics include *f*, *mf*, and *f*. There are various fingerings and slurs indicated.

Second system of musical notation. It continues the eighth-note patterns. Dynamics include *f* and *mf*. The phrase "Con energia." is written above the staff.

Third system of musical notation. It continues the eighth-note patterns. Dynamics include *ff* and *f*. There are various fingerings and slurs indicated.

Fourth system of musical notation. It continues the eighth-note patterns. Dynamics include *ff* and *f*. There are various fingerings and slurs indicated.

Fifth system of musical notation. It continues the eighth-note patterns. Dynamics include *p* and *f*. The phrase "leggero." is written above the staff.

Sixth system of musical notation. It continues the eighth-note patterns. Dynamics include *p* and *f*. There are various fingerings and slurs indicated.

4 2 1 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*Primo.*

First system of musical notation, featuring a piano (p) dynamic marking and a first ending bracket.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (p) and includes a vocal line (Soprano) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is divided into three systems, each with a measure number (1, 2, 3). The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The third system includes a vocal line and a piano accompaniment. The score ends with a double bar line.

*Cantabile.*  
*a tempo.*

3/4

*And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.*

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The melody is primarily in the treble staff, with a simple, repetitive pattern of eighth and quarter notes. The bass staff provides a steady accompaniment with a mix of eighth and quarter notes. The score includes a key signature change from one flat to two flats (D minor) in the final measure. The lyrics 'The Rose Tree' are written below the bass staff, and the title 'The Rose Tree' is written above the treble staff.

8-----

*cres.*

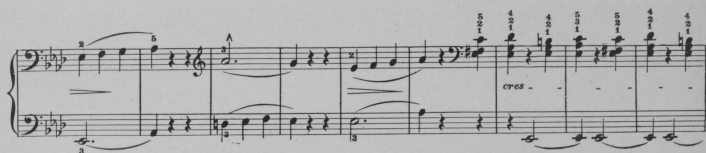
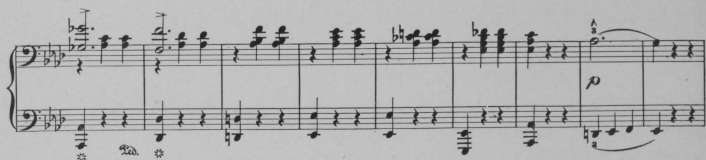
8-----

*rit.* *a tempo.*

*Seconda.* *Secondo.*

*rit.*

Cantabile.





*a tempo.*

*piu mosso.* 8.....

*do.* *ff ff*

ff mf sf

1. 2.

Animato. cresc. sf

sf stregitoso.

Risoluta. sf ff cen - do. sf

Primo.

17

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of three flats. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Fingerings are indicated with numbers 1-5. A first ending bracket labeled '8' spans measures 1-2. A second ending bracket labeled '4' spans measures 3-4. The system concludes with a double bar line and repeat signs.

Second system of musical notation, measures 5-8. The melody continues with more complex fingerings. A first ending bracket labeled '8' spans measures 5-6, and a second ending bracket labeled '4' spans measures 7-8. The system concludes with a double bar line and repeat signs.

Third system of musical notation, measures 9-12. The tempo changes to *Animato*. The music features a more active melody with triplets and sixteenth notes. A first ending bracket labeled '8' spans measures 9-10, and a second ending bracket labeled '4' spans measures 11-12. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation, measures 13-16. The melody continues with a first ending bracket labeled '8' spanning measures 13-14 and a second ending bracket labeled '4' spanning measures 15-16. The system concludes with a double bar line and repeat signs.

Fifth system of musical notation, measures 17-20. The tempo changes to *Risoluto*. The music features a more active melody with a first ending bracket labeled '8' spanning measures 17-18 and a second ending bracket labeled '4' spanning measures 19-20. The system concludes with a double bar line and repeat signs.

Sixth system of musical notation, measures 21-24. The music features a more active melody with a first ending bracket labeled '8' spanning measures 21-22 and a second ending bracket labeled '4' spanning measures 23-24. The system concludes with a double bar line and repeat signs.

# JUNE ROSES.

3

Caprice.

F. A. Mc. Lauthlin.

Moderato.  $\text{♩} = 104$ .

The musical score for "June Roses" is written for piano. It consists of five systems of music. The first system is marked "Moderato.  $\text{♩} = 104$ ." and includes a "cresc." marking. The second system is marked "Con grazia." and includes a "cresc." marking. The third system includes a "cresc." marking. The fourth system includes a "cresc." marking. The fifth system includes a "cresc." marking and an "or thus." marking. The score is published by Kunkel Bros. 1894.

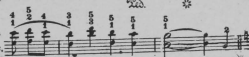
Scherzando.



Con grazia.



or thus



Con gusto.  
TRIO.

This musical score is for a Trio section, spanning measures 1545 to 1550. It is written for piano in a key with one sharp (F#) and a 3/4 time signature. The tempo/mood is marked 'Con gusto.' The score consists of six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with asterisks (\*) in the bass staff of every measure. Crescendos are marked with 'cresc.' in measures 1547 and 1549. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f'.



This page contains five systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The piece includes various musical notations such as notes, rests, and dynamic markings. The first system includes a 'Coda' marking. The second system includes a 'cresc.' (crescendo) marking. The third system includes a 'ten.' (tension) marking. The fourth system includes a 'gradually softer.' (decrescendo) marking. The fifth system includes a 'ten.' (tension) marking. The piece concludes with a 'Coda' marking.





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## AGENTS.

Agents are wanted for *Kunkel's Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

Three subscription concerts will be given at the hall of Strassberger's Conservatory of Music, 2200 St. Louis avenue, during the coming season. The first concert will be given Oct. 18 or 25; the second Jan. 10 or 17, 1895, and the third Feb. 28, 1895. Those who will take part are George Henschel, Val Schoop, Louis Mayer, Carl Froelich, Adella Kalkmann, Guido Parisi, Charles Kunkel, Julia Konrath, Leopold Broeckardt and J. Wouters.

**Madame Melba** has been interviewed on the training of singers. Among a number of quite exceptionally sensible things she said:—

"No voice should be trained before the sixteenth year. Up to that time the girl can study, get the rudiments of a general education. Voice culture is slow. The organ is too delicate to be forced or overworked. The musical training will leave plenty of time for the study of language, musical history, poetry, and physical culture. I consider the stage indispensable to the young student. She should see and hear all the operas, concerts and comedies possible. \* \* \* I am not partial to a so-called musical education. In no profession is general intelligence more essential. There are many successful singers with positively ugly voices; but the singers are smart; their phrasing is good; they have good methods; they know how to act, and they bring the charm of health, taste, and personal refinement to bear upon the audience. That is what I mean by being essentially intelligent. \* \* \* Too much stress is laid upon the term "beauty." It is a mistake. The word is misleading. Better results would accrue if the word were changed to "health." Perfect health is absolutely necessary to the singer. Perfect health is personal attractiveness. Next to hereditary, diet is the most important factor in health. I am well because I don't abuse my stomach. I know exactly the foods and drinks that agree with me, and I don't touch anything else. \* \* \* To lay down a regimen for singers would be absurd. Each individual must work out her own health problem. I sing on a basin of soup or dish of raw oysters. After the opera I have a hot dinner."

## ART IN THE OCCIDENT.

The following is said to be a verbatim account of the introduction of an eminent violinist to a far Western audience:

"Ladies and gentlemen," began Colonel Hardy Poik, the well-known real estate agent, stepping to the front of the stage and addressing the audience, "it is my privilege this evening to introduce to you Signor \_\_\_\_\_, the notorious furtin fiddler, who will endeavor to favor us with some high-class and a No. 1 violin-playin'." The signor was born and raised in Italy, where fiddlin' is not merely a fad, but as much of a business as politics is in this country, and when it comes to handlin' the bow, he emphatically knows whur he is at. He hasn't dropped into our midst by accident, but comes under the auspices of the Literary Society, which is payin' his wages and backin' him to the last gap. So let it be understood that if you happen to have any criticisms to offer, you are to do your kickin' to the society, and not to the signor. I'll jest add that if you expect him to swing the fiddle around his head or play in under his leg, like we used to skip stones across the swimmin'-hole when we were little boys and girls, you may just as well go right now and get your money back from the doorkeeper, for the signor hain't that kind of a player. That's all I have to say at present. Start her up signor."—From the "Editor's Drawer," in *Harper's Magazine* for October.

It will be good news, if it be true, that Brahms has during his holidays been engaged in the task of selecting from a mass of material forty-nine old rich in ancient popular tunes, and Brahms has, it is said, taken the chosen forty-nine and, while leaving said tunes and melodies intact, has allied them to pianoforte accompaniments which exactly catch the spirit of former times. Brahms is so thoroughly German a musician that perhaps no one living could have performed the task better. The songs will be published in the course of a month or two, and we shall doubtless hear a good many of them during the London winter season.

Mascagni has now decided to write a new opera upon the subject of a novel by Nicolas Misse, entitled "Priest and Gentleman." The composer read this book recently, and made up his mind that it would make a capital opera, although he proposes to change the title to "serafino d'Albania." He will take his time over this work, the fate of "L'Amico Fritz" and "I Rantzani" having convinced him that haste in these matters is a mistake. Consequently, the new opera will not be ready for production until the autumn of next year.

## A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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Let us beware of losing our enthusiasm. Let us ever glory in something, and strive to retain our admiration for all that would ennoble, and our interest in all that would enrich and beautify our life.—*Philips Brooks*.

**Mme. Gounod**, the widow of the deceased composer, and her son, M. Jean Gounod, are said to be preparing a memoir of the great French musician.

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